

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

CHRISTOPHER WEAIT, CONDUCTOR

MACMILLAN THEATRE, JANUARY 30, 1983

SUNDAY AT 3 P.M.

PROGRAM

Trauersinfonie: Funeral music on themes
from "Euryanthe" by C.M. von Weber

Richard Wagner

This single movement homage to the memory of Carl Maria von Weber (1786-1826) was written for a large wind band to perform at the ceremony on the occasion of the return of von Weber's remains from England to Germany in 1844. Based upon two themes from von Weber's opera "Euryanthe", the score went unnoticed until 1926. The revival of the work is largely due to its exposure by the Goldman Band of New York City and the efforts of Richard Franko Goldman.

Suite Francaise
Normandie
Bretagne
Ile-de-France
Alsace-Lorraine
Provence

Darius Milhaud

The composer states in the score: "The five parts of this Suite are named after French Provinces, the very ones in which American and Allied armies fought together with the French underground for the liberation of my country... I used some folk tunes of these Provinces... "

Commissioned by Leeds Music Corporation, it was premiered by the Goldman Band on June 13, 1945.

Little English girl (L'inglesina)
Symphonic March

D. Delle Cese

This march is a fine example of the Italian grand march style - in which the functional parade march is turned into a work for the enjoyment of concert audiences.

INTERMISSION

Concerto No. 6 in E minor (1727)

Joseph Bodin De Boismortier

Allegro

Adagio

Allegro

This "concerto" is the last of a series of six published in 1727 "for five transverse flutes or other instruments without bass." We perform it today with the entire flute section participating and with individual players performing the solo passages in turn.

Divertimento for two wind

Ignaz Xaver Ritter von Seyfried

orchestras "for Hetzendorf, October 4, 1805"

This single movement work is written for two complete harmonic ensembles. While momentary echo effects are heard countless times in music, compositions based totally upon echo effects were rare in the harmonimusic repertoire (roughly 1750 - 1825). According to Roger Hellyer, the English expert on this kind of music for small wind bands, only two other composers, Josef Treibensee and Anton Hoffmeister, wrote echo works for harmonic.

Cantos for Symphonic Band

Donald Coakley

Prologue

Interlude

Dance

Epilogue

Cantos is Donald Coakley's first published composition. Written shortly after the composer studied composition with Vincent Persichetti the work shows the influence of that distinguished American composer. Intended as a brief and satirical work it makes efficient use of brief motives and transparent scoring.

Donald Coakley is a graduate of the Crane School of music at the State University college at Potsdam, New York, and holds graduate degrees from Temple University and the Philadelphia Musical Academy. A native of Preston, (now Cambridge) Ontario, he is the Supervisor of Instrumental Music for the Scarborough Board of Education and is the founding conductor of the Scarborough Schools Symphony Orchestra. Mr. Coakley's efforts in composition include the difficult but very important ability and commitment to write for young musicians - an ability generally unrecognized by the music establishment in Canada.

Suite in E-flat for Military Band Op. 28/1 (1909) Gustav Holst
Chaconne
Intermezzo
March

The two Holst Suites and the Vaughan Williams Folk Song Suite form a triumvirate as prevailing English favourites for concert band. Built solidly upon fine compositional and scoring principles, Holst's First Suite begins with a Chaconne movement whose melodic material is heard again in the March. Originally scored for the standard English military band, we perform the expanded instrumentation by A.A. Harding which is most often used in North America.

Programme Notes by Christopher Weait

CHRISTOPHER WEAIT, co-principal bassoon of the Toronto Symphony, was born in England and trained at the State University College in Potsdam, New York and at Columbia University. He is founder, director and bassoonist of the Toronto Chamber Winds, now in its fourth season of concerts. With numerous publications on reed making, audition technique and performance skills to his credit he also finds time to compose, conduct and teach.

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL 1983

Flute

Russell Armstrong, Ottawa

Robyn Brunt, Toronto

Clifford Chan, Montréal

*Jennifer Cluff, Toronto

Kathleen Deck, Toronto

Danielle Kassner, Toronto

Lynn Langford, Barrie

Nicole Long, Montréal

*Piccolo

Oboe

Ann Harris, Toronto

Stephen Williams, Victoria,
B.C.

English Horn

Genevieve Graham, Toronto

Clarinet

Martin Arnold, Toronto

Alison Duncan, Toronto

Dan Ek, Kenora

Karen Karnay, Hamilton

Reesa Koskie, Toronto

Brian Simpson, Winnipeg

Ruth Weber, Montréal

Maryellen Williamson, Etobicoke

Leeanne Wootten, Sudbury

E♭ Clarinets

Katherine Carleton, Peterborough

Margaret Isaacs, Winnipeg

Bass Clarinet

Marc Becker, Toronto

Saxophone

Philip Cottrell, Guelph

Robert Heppelle, Kenora

David Telewiak, Etobicoke

Diane Drysdale, Toronto

Bassoon

Wendy Rose, Peterborough

Alan Stauss, Alexandria, Va.

Trumpet

Valerie Cowie, Toronto

Daniel Johnston, Toronto

Robert Lloyd, Mississauga

John McGregor, Agincourt

Mark Needs, Toronto

Gordon Shephard, Scarborough

Stephen Warkentin, Belleville

French Horn

Deborah Dodds, Toronto

Douglas Mainland, Winterborne, Ont.

Seanan McGee, Scarborough

Julie McKenna, Scarborough

Jenny Wilson, Toronto

Colleen Young, Trenton

Trombone

Steven Armstrong, Oshawa

Susan Dustan, Bowmanville

Dave Sisler, St. Catharines

Bill Way, Gander, Nfld.

Ken Read, Kirkland Lake

Euphonium

Susan Dustan

Julie Tomljenovic, Scarborough

Tuba

Colin Bugler, London, Ontario

Annette Gruno, Toronto

Paul Sylvester, Toronto

Percussion

Bill Brennon, St. John's, Nfld.

Karen Lathe, Scarborough

David Wilson, Scarborough

Jennifer Wolfe, Toronto

Librarian and Manager

Douglas Mainland

Next University of Toronto Concert Band
March 27, Sunday at 3 p.m. MacMillan Theatre
Conductor: Stephen Chenette
No admission charge

Next Concert, Faculty Artist Series.
February 5, Saturday at 8 p.m. Walter Hall